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Eminent Modern Paintings

AND WORKS BY XIX CENTURY ARTISTS

All From Private Owners

Including the Estate of the Late

POTTER PALMER

Chicago

And Property of

A NEW YORK PRIVATE COLLECTOR

AND OTHER OWNERS

Blair
Carstairs
Dale, Chester
Perls
Perutz

Public Auction Sale
Thursday, March 16 at 8:15 p. m.

PARKE-BERNET GALLERIES · INC
30 EAST 57 STREET · NEW YORK 22
1944

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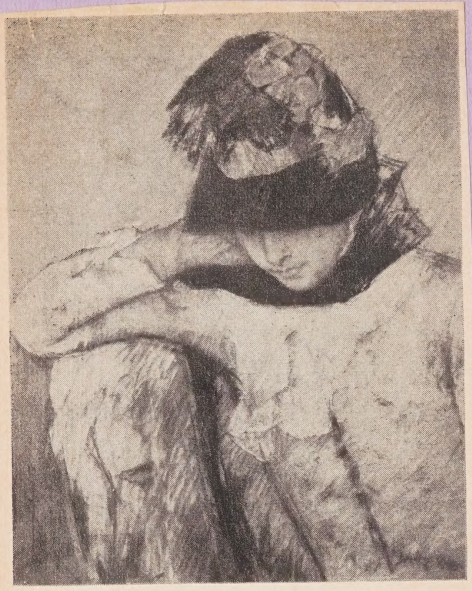


Jeune Femme Accoudee: MARY CASSATT. In Potter Palmer Sale

Art Digest Mar. 1, 1944. p. 22.

Potter Palmer Sale

ANOTHER IMPORTANT GROUP of 19th and 20th century paintings from several distinguished private collections, including that of the late Potter Palmer, Chicago capitalist, clubman and art connoisseur, will be sold at auction at the Parke-Bernet Galleries on the evening of March 16.

Of the three Renoirs to be sold, *Tête de Jeune Fille* was once in the collection of the Prince de Wagram in Paris, and *La Tour des Quatre Sergents, La Rochelle* was in the Gangnat collection; *Enfant en Bleu* was painted in 1885. Van Gogh's *Glaieuls* once belonged to V. W. Van Gogh of Amsterdam and was exhibited in that city as well as at the Kleykamp Gallery of Art in The Hague, and in the 1937 Van Gogh exhibition in Paris; his *Femme à l'Atre,* showing a peasant woman seated beside a low stove, was included in the 1905 Paris Exposition Retrospective du Salon des Dantas; Manet's *La Fillette au Chapeau de Paille* was formerly in the collection of Théodore Duret and J. B. Faure in Paris.

Degas is represented by his much exhibited *La Danseuse Fatiguée, Achille de Gas,* a full-length portrait of his brother, and *Tête de Jeune Femme* (said to be the artist's sister) that once belonged to the Duc de Trevise and the Comte de la Monneraye du Fife. Paintings by Monet include several Giverny subjects; Gauguin's *Nature Mort* was in the collection of Arthur B. Davies.

Other modern paintings include *Villa Bleue, Nice* and *Fleurs* by Matisse, three charming portraits by Mary Cassatt, and work by Cézanne, Seurat, Forain, Bonnard, Dufy, Pissarro, Modigliani, Morisot, Daumier and Derain.

Notable among the 19th century paintings are *Landscape with Amor* and *Prairies sur le Bord de la Scarpe* by Corot, Cazin's *Hagar and Ishmael* and *Etang en Picardie,* Diaz de la Peña's *Il Decamerone,* Courbet's *Puit Noir, Ornans* and *La Source du Doules,* Boudin's *La Plage, Deauville,* works by Daubigny, Zuloago, and *Shall I Tell Your Fortune* by Winslow Homer.

The exhibition is from March 11.

SALE NUMBER 543

FREE PUBLIC EXHIBITION

From Saturday, March 11, to Time of Sale
Weekdays from 9 to 5:30 / Closed Sunday

PUBLIC AUCTION SALE

Thursday Evening, March 16 at 8:15 p.m.

EXHIBITION & SALE AT THE

PARKE-BERNET GALLERIES · INC

30 EAST 57 STREET · NEW YORK 22

PLAZA 3-7573

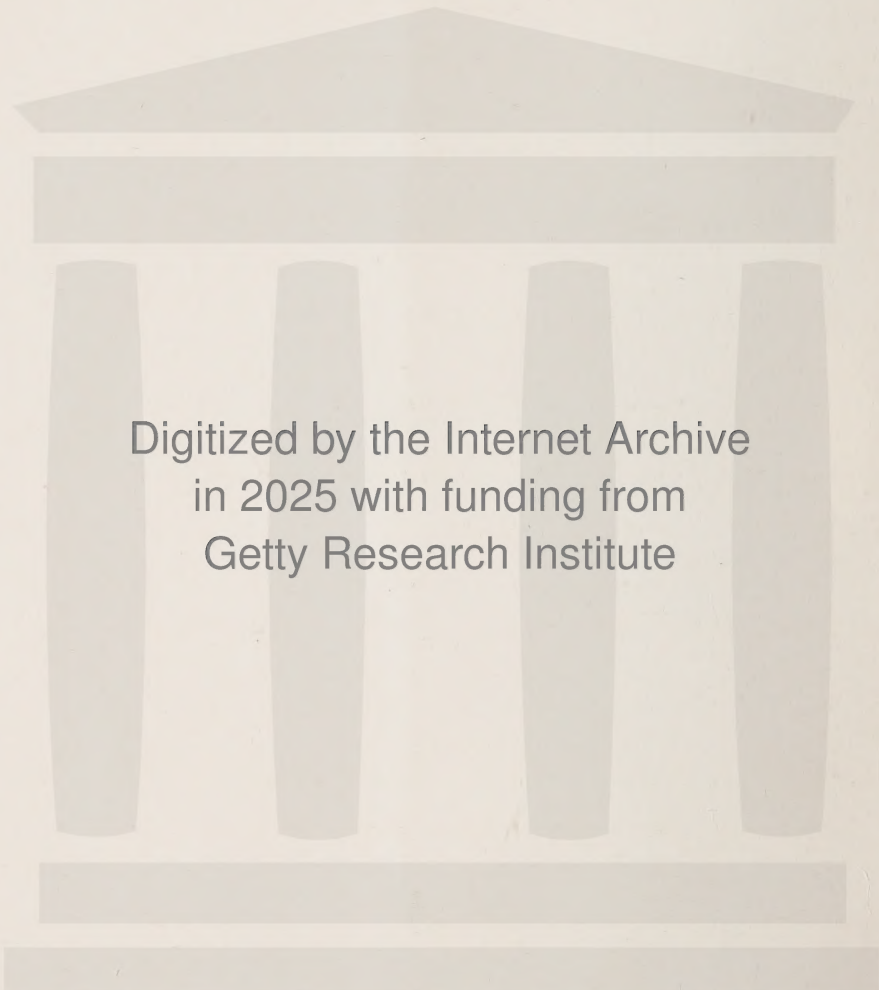
/ / /

Sales Conducted by

HIRAM H. PARKE / OTTO BERNET

HARRY E. RUSSELL, JR / LOUIS J. MARION

1944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DISTINGUISHED PAINTINGS by MODERN ARTISTS

And Works by XIX Century Painters

Including

RENOIR, MANET, VAN GOGH, GAUGUIN
DEGAS, CEZANNE, MONET, SEURAT
BONNARD, MATISSE, MODIGLIANI, PISSARRO
DAUMIER, COROT AND BOUDIN

All From Private Owners

Including the Estate of the Late

POTTER PALMER

Chicago

Sold by Direction of the Executors

MRS POTTER PALMER AND HENRY L. HOLLIS

Property of

A NEW YORK PRIVATE COLLECTOR

AND OTHER OWNERS · SOLD BY THEIR ORDER

Public Auction Sale
Thursday, March 16 at 8:15 p. m.

PARKE-BERNET GALLERIES · INC
NEW YORK 22 · 1944

PRICED CATALOGUES

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obtained for one dollar for each
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the cost of the
catalogue

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CONDITIONS OF SALE

The property listed in this catalogue will be offered and sold subject to the following terms and conditions:

1. The word "Galleries", wherever used in these Conditions of Sale, means the Parke-Bernet Galleries, Inc.

2. The Galleries has exercised reasonable care to catalogue and describe correctly the property to be sold, but it does not warrant the correctness of description, genuineness, authenticity or condition of said property.

3. Unless otherwise announced by the auctioneer at the time of sale, all bids are to be for a single article even though more than one article is included under a numbered item in the catalogue. If, however, the articles under any one numbered item are designated as a "Lot" then bids are to be for the lot irrespective of the number of articles described in such item.

4. The highest bidder accepted by the auctioneer shall be the buyer. In the event of any dispute between bidders, the auctioneer may, in his discretion, determine who is the successful bidder, and his decision shall be final; or the auctioneer may reoffer and resell the article in dispute.

5. Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance over the previous bid, may be rejected by the auctioneer, in his discretion, if in his judgment such bid would be likely to affect the sale injuriously.

6. The name and address of the buyer of each article, or lot, shall be given to the Galleries immediately following the sale thereof, and payment of the whole purchase price, or such part thereof as the Galleries may require, shall be immediately made by the purchaser thereof. If the foregoing condition, or any other applicable condition herein, is not complied with, the sale may, at the option of the Galleries, be canceled, and the article, or lot, reoffered for sale.

7. Unless the sale is advertised and announced as an unrestricted sale, or a sale without reserve, consignors reserve the right to bid.

8. Except as herein otherwise provided, title will pass to the highest bidder upon the fall of the auctioneer's hammer, and thereafter the property is at the purchaser's sole risk and responsibility.

9. Articles sold and not paid for in full and not taken by noon of the day following the sale may be turned over by the Galleries to a carrier to be delivered to a storehouse for the account and risk of the purchaser, and at his cost. If the purchase price has not been so paid in full, the Galleries may either cancel the sale, and any partial payment already made shall thereupon be forfeited as liquidated damages, or it may resell the same, without notice to the buyer and for his account and risk, and hold him responsible for any deficiency.

10. If for any cause whatsoever any article sold cannot be delivered, or cannot be delivered in as good condition as the same may have been at the time of sale, the sale will be canceled, and any amount that may have been paid on account of the sale will be returned to the purchaser.

11. Unless purchased for resale, the buyer will be required to pay the Federal Excise Tax equivalent to 10 per centum of the price for which sold on jewelry, clocks, silver, gold, furs, etc. However, articles of these categories sold for certain classes of consignors are exempt from this tax. Items in this catalogue subject to the Federal Excise Tax are designated by an asterisk (*).

12. Unless exempt from the payment thereof, the buyer will also be required to pay the New York City sales tax of 1 per centum of the price for which all articles are sold.

13. The Galleries, subject to these Conditions of Sale and to such terms and conditions as it may prescribe, but without charge for its services, will undertake to make bids for responsible parties approved by it. Requests for such bidding must be given with such clearness as to leave no room for misunderstanding as to the amount to be bid and must state the catalogue number of the item and the name or title of the article to be bid on. If bids are to be made on several articles listed as one item in the catalogue, the request should state the amount to be bid on each article, unless the item contains the notation "Lot", in which case the request should state the amount to be bid "For the Lot". The Galleries reserves the right to decline to undertake to make such bids.

14. The Galleries will facilitate the employment of carriers and packers by purchasers but will not be responsible for the acts of such carriers or packers in any respect whatsoever.

15. These Conditions of Sale cannot be altered except in writing by the Galleries or by public announcement by the auctioneer at the time of sale.

SALES CONDUCTED BY
HIRAM H. PARKE • OTTO BERNET
HARRY E. RUSSELL, JR • LOUIS J. MARION

PARKE-BERNET GALLERIES • INC
30 EAST 57 STREET • NEW YORK 22

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HIRAM H. PARKE • *President*
OTTO BERNET • ARTHUR SWANN • LESLIE A. HYAM • *Vice-Presidents*
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EVENING SESSION

Thursday, March 16, 1944, at 8:15 p.m.

CATALOGUE NUMBERS 1 TO 87 INCLUSIVE

FRENCH SCHOOL — XIX CENTURY

1. *TWO PAINTED AND EMBROIDERED FOILS FOR FANS.* Ecru silk foils embroidered with gold spangles, and painted with small vignettes flanking central scenes with Louis XVI figures, the first with three couples dancing a minuet, the second with a youth playing a flageolet, and a maiden in rose. (*Potter Palmer*)

Gouache on silk: 5¼ *x* 21 *and* 19¾ *inches*

Collection of Baronne de Gartemps

JEAN FRANCOIS MILLET — FRENCH: 1814-1875

2. *MIDI.* Cottage interior, with a peasant woman and a little girl standing at the doorway, the woman pointing to a road, the child carrying the repast. Signed at lower right with initials J. F. M. (*N. Y. Private Collector*) *Pen and ink:* 8 *x* 10¼ *inches*

FERDINAND VICTOR EUGENE DELACROIX — FRENCH: 1798-1863

3. *TIGRE AUX AGUETS.* A crouching tiger in profile to the right. Signed at lower left EUG. DELACROIX, and dated *Angerville, Oct.* '57. (*N. Y. Private Collector*)

Pen and ink: 5 *x* 7¾ *inches*

NARCISSE VIRGILE DIAZ DE LA PENA — FRENCH: 1807-1876

4. *FOREST OF FONTAINEBLEAU.* Wood of birches in dense foliage forming a canopy above a stream flowing in the foreground, two deer on the farther bank. At the center a vista of green fields beneath a blue cumulus sky. Signed at lower left N. DIAZ, and dated '57. (*Potter Palmer*) *Panel:* 10½ *x* 14 *inches*

EUGENE CARRIERE — FRENCH: 1849-1906

5. *PORTRAIT OF THE ARTIST.* Head and shoulders portrait, with brown hair and moustache, looking to half left; in black coat, with black tie. Gray-green background. Signed at lower left E. CARRIERE, and dated 1884. (*N. Y. Private Collector*)

8½ *x* 6¼ *inches*

Collection of Josef Stransky, New York

[NUMBER 6]

Jacques Helft

JEAN LOUIS FORAIN — FRENCH: 1852-1931

6. *NU VU DE DOS.* Nude figure of a girl seated on the edge of a bed, her back to the observer, with hair dressed high upon her head. Signed at lower right FORAIN. (*N. Y. Private Collector*) *Sepia wash: 12 x 15½ inches*

Purchased from the artist

[See illustration]

Captain Pinto

SULPICE GUILLAUME GAVARNI — FRENCH: 1804-1866

7. *SUPERIORITE INTELLECTUELLE.* Two conversants in casual garb, the greater mind at the left, his audience compliant and attentive. Inscribed: *Le carré de l'hypothénuse?* (*Vous avez bien connu le carré des Champs Elysées.*) *Eh! bien, c'est un carré comme ça! . . . . . pas si long.* Signed at lower right GAVARNI. (*N. Y. Private Collector*) *Watercolor: 11 x 8 inches*

From the Galerie Lepoutre, Paris

[NUMBER 8]

175

SULPICE GUILLAUME GAVARNI FRENCH: 1804-1866

8. *MELANCOLIE.* Dejected figure in masquerade costume, sitting in profile, holding a bouquet. Inscribed: *Le sommeil est le réparateur bienfaisant des âmes timorées!* Signed at lower right GAVARNI. (*N. Y. Private Collector*)

Watercolor: 10 x 7¾ *inches*

Collection of Gustave Cahen, Paris

[See illustration]

[NUMBER 9]

C. S. Bird

EUGENE LOUIS BOUDIN — FRENCH: 1824-1898

9. *LA PLAGE, DEAUVILLE.* Two groups of ladies fashionably garbed seated on the sunlit sands in the foreground, other figures at the water's edge before a view of the sea with sailing boats. Signed at lower left E. BOUDIN. (*N. Y. Private Collector*)

Panel: 6⅛ *x* 6¾ *inches*

Collection of Louis Kronberg, New York no catalogue

Recorded in R. L. Benjamin, *Eugène Boudin,* 1937, p. 189

[See illustration]

[NUMBER 10]

EUGENE LOUIS BOUDIN FRENCH: 1824-1898

10. *LA PLAGE, DEAUVILLE.* Groups of figures in fashionable dress upon the beach before a view of the sea with sailing vessels, bathhouses near the water at the left. Signed at lower left E. BOUDIN. (*N. Y. Private Collector*) *Panel:* 5¼ *x* 8¼ *inches*
Recorded in R. L. Benjamin, *Eugène Boudin,* 1937, p. 189

[See illustration]

[NUMBER 11]

D. Rosen

HONORE DAUMIER — FRENCH: 1808-1879

11. *APOLLO.* Apollo with gaunt limbs and rosy bespectacled nose, in crimson-lined mantle, thumbing a lyre. Inscribed at lower left *Apollon;* and signed at lower right with initials H. D. (*N. Y. Private Collector*)

Watercolor and pen and ink on tan paper: 11 x 7½ *inches*

Collection Lavoignat, Paris

Collection of Henri Rouart, Paris, 1912, no. 51

Exposition Daumier, Paris, 1878, no. 151

Described and illustrated in Eduard Fuchs, *Der Maler Daumier,* 1930, p. 44, no. 31, illustrated p. 25

[See illustration]

[NUMBER 12]

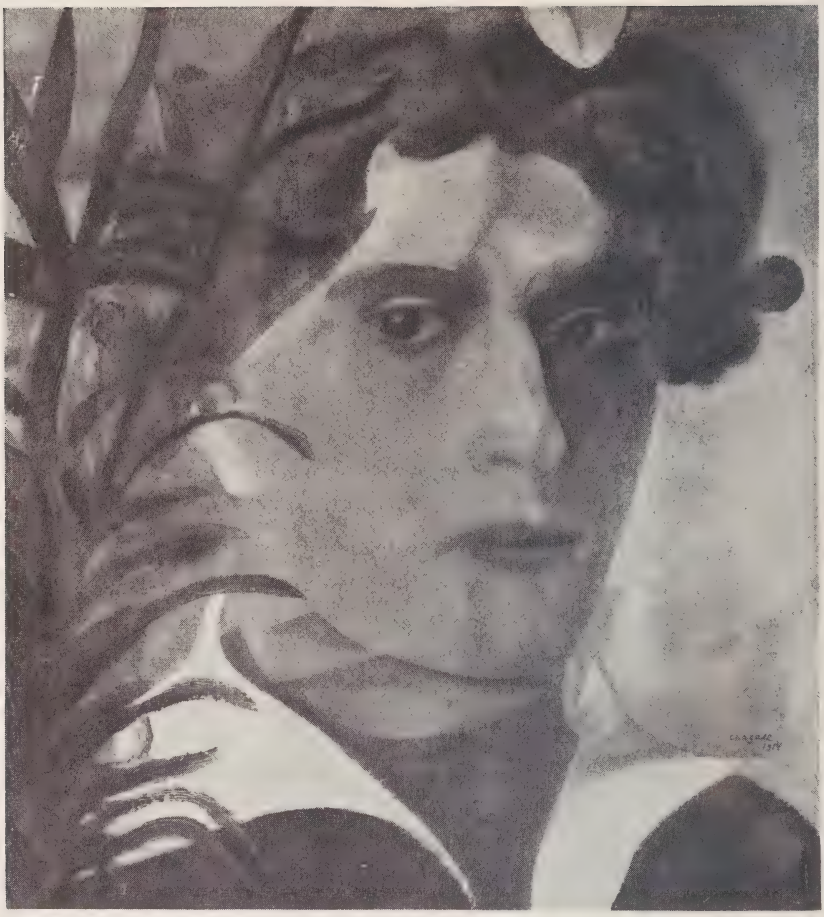
HONORE DAUMIER FRENCH: 1808-1879

12. *CONFIDENCES*. Two *avocats* withdrawn from the crowd in energetic discussion. Signed at lower right with monogram H. D. (*N. Y. Private Collector*)

Crayon, pen and ink and ink wash: 5½ *x* 3¾ *inches*

Collection of Dr. Maurice de Fleury, Paris, no. 91, illustrated in photogravure in the catalogue

[See illustration]



[NUMBER 13]

MARC CHAGALL — RUSSIAN: B. 1887

13. *PORTRAIT OF THE ARTIST.* Head and shoulders portrait in green jacket with white collar, turned slightly to the right, and seen behind a stem of green leafage at the left. Pistache green background with a glimpse of landscape. Signed at lower right CHAGALL, and dated 1914. (*N. Y. Private Collector*)

On board: 11¾ *x* 10½ *inches*

Recorded and illustrated in *Marc Chagall,* Sélection Chronique de La Vie Artistique, 1929, p. 95

[See illustration]

[NUMBER 14]

AUGUSTUS EDWIN JOHN, R.A. BRITISH: B. 1878

14. *THE WHITE KERCHIEF.* Head and shoulders portrait of a peasant woman, her short black hair bound in a white kerchief, and wearing a chartreuse green smock. Blue and ivory paneled background. (*N. Y. Private Collector*)

Cradled panel: 16 *x* 13 *inches*

Purchased from the artist
Collection of John Quinn, New York
Exhibited at the Harvard Society for Contemporary Art, Cambridge, Mass., 1931

[See illustration]

[NUMBER 15]

ALFRED STEVENS — BELGIAN: 1828-1906

15. *EDUCATION OF A LITTLE DOG.* A young girl in trailing yellow evening gown, standing with hands folded, watching an energetic little terrier trained to beg. In the background a screen with Chinese landscape and a table with vases of pink roses. Signed at lower right A. STEVENS. (*N. Y. Private Collector*)

Panel: 14½ *x* 11 *inches*

Collection of Ernest LeRoy, Paris

[See illustration]

[NUMBER 16]

ALFRED STEVENS — BELGIAN: 1828-1906

16. *SETTING THE CLOCK.* A young girl in wine red flowered Louis XV gown, a red flower in her hair, is holding a watch and reaching to set a clock on the mantel; the light entering the room from the left. Green wall in the background. Signed at lower left ALFRED STEVENS. (*N. Y. Private Collector*) *Panel:* 18 *x* 11½ *inches*

[See illustration]

[NUMBER 17]

WINSLOW HOMER, N.A. AMERICAN: 1836-1910

17. *'SHALL I TELL YOUR FORTUNE?'* A barefooted girl in mauve dress with striped petticoat, seated, one hand on her hip, on the ground before a curtain of green foliage. She holds a destiny told by cards in her right hand, as she looks towards the observer. Signed at lower right HOMER, and dated 1876. (*N. Y. Private Collector*)

24 x 27 inches

Collection of Charles L. Homer, Prouts Neck, Me., nephew of the artist

From the Wm. Macbeth Galleries, New York

From the Kleemann Galleries, New York

53rd Annual Exhibition, National Academy of Design, New York, 1878, no. 127

Recorded in the Nation, May 30, 1878, vol. 26, p. 363

Described in Lloyd Goodrich, *Winslow Homer* (now in preparation)

[See illustration]

[NUMBER 18]

EUGENE LOUIS BOUDIN FRENCH: 1824-1898

18. *NATURE MORTE: POISSONS, LEGUMES.* Vegetables including cauliflower and scallions in a wicker basket, and a bowl of potatoes, placed upon a table with fish, a few onions in the foreground; other fish hung before the brown wall. Signed on edge of table at right E. BOUDIN. (*N. Y. Private Collector*) 27¼ *x* 35¼ *inches*

Collection Manchin, Paris

Retrospective Exhibition of Paintings by Eugène Boudin, Durand-Ruel Galleries, New York, 1929, no. 25

Recorded in R. L. Benjamin, *Eugène Boudin,* 1937, p. 189

[See illustration]

[NUMBER 19]

CHARLES FRANCOIS DAUBIGNY FRENCH: 1817-1878

19. *L' OISE.* Wooded shores of a river reflected in the wide rippling water, with village houses and a church spire seen in the middle distance. Cloudy sky with a setting sun. Signed at lower left DAUBIGNY, and dated 1871. (*Potter Palmer*)

Panel: 9¾ *x* 17 *inches*

[See illustration]

[NUMBER 20]

EUGENE LOUIS BOUDIN — FRENCH: 1824-1898

20. *LA PLAGE, DEAUVILLE.* Groups of figures gaily dressed, some carrying parasols, upon a wide beach, before bathhouses at the left. The sea seen in the distance at right with sailing vessels and a steamer. Signed at lower left E. BOUDIN, and dated 1884. (*N. Y. Private Collector*) *Panel:* 5½ *x* 16 *inches*

Recorded in R. L. Benjamin, *Eugène Boudin,* 1937, p. 189

[See illustration]

[NUMBER 21]

JEAN BAPTISTE CAMILLE COROT FRENCH: 1796-1875

21. *PRAIRIES SUR LE BORD DE LA SCARPE, PRES ARRAS.* Green meadow, with low trees in gray-green foliage at the left and a woman walking towards the observer; woods in the background of varied greens, the taller trees silhouetted against a pale cloudy sky, a wooden bridge at the right, and a partly concealed red cottage. Signed at lower right COROT. (*N. Y. Private Collector*) *Panel: 9 x 15 inches*

Painted in 1858

Collection Bollet, notary in Arras no Catalogue

Collection of Alfred Robaut, Paris, 1875 no Catalogue

From Durand-Ruel, Paris, 1902

Described and illustrated in Alfred Robaut, *L'Oeuvre de Corot,* 1905, vol. II, p. 300, no. 976, illustrated p. 301

[See illustration]

[NUMBER 22]

CAMILLE PISSARRO — FRENCH: 1831-1903

22. *HARVESTERS.* Eight peasant women working in a field, some sewing, others carrying sheaves of wheat, two conversing in the left foreground; a planted green field in the distance, with small trees on the horizon. Design for a fan. Signed at lower left C. PISSARRO, and dated 1886. (*Potter Palmer*) *Gouache:* 8 x 24¼ *inches*

[See illustration]

JEAN LOUIS FORAIN — FRENCH: 1852-1931

23. *GIRL SEATED.* A girl in a dressing gown, seated in a Louis XV *fauteuil,* covering her face with the right hand, resting her elbow on her knee; one stockinged foot visible. Signed at lower right FORAIN. (*N. Y. Private Collector*)

Sanguine and black crayon: 11¾ *x* 15 *inches*

ALBERT BESNARD — FRENCH: 1849-1934

24. *NYMPH.* A smiling girl at bust-length with bare neck and shoulders, her head tilted, and glancing to half-left. Background of green leaves and daisies. Signed at lower left A. BESNARD, and dated 1889. (*Potter Palmer*)

Watercolor: 21½ *x* 18½ *inches*

DIETZ EDZARD — GERMAN: B. 1893

25. *MARIA LANI.* Bust-length portrait of the famous actress, head tilted slightly to the left, glancing downwards, in white blouse with green tie and brown jacket. Chartreuse yellow background. Signed at lower right D. EDZARD. (*Washington Private Collector*)

18¼ *x* 13¼ *inches*

Painted in 1928

From the Galerie Flechtheim, Berlin

Recorded and illustrated in Florent Fels, *D. Edzard,* 1929, pl. 41

CHARLES EMILE AUGUSTE CAROLUS-DURAN — FRENCH: 1838-1917

26. *MONSIEUR BERTHALL.* Head and shoulders portrait of a bearded man in profile to the right; in black coat. Dark brown background. Inscribed at upper left *A mon ami, Berthall,* and signed at upper right CAROLUS-DURAN. (*N. Y. Private Collector*)

22½ *x* 18¼ *inches*

David Sasland

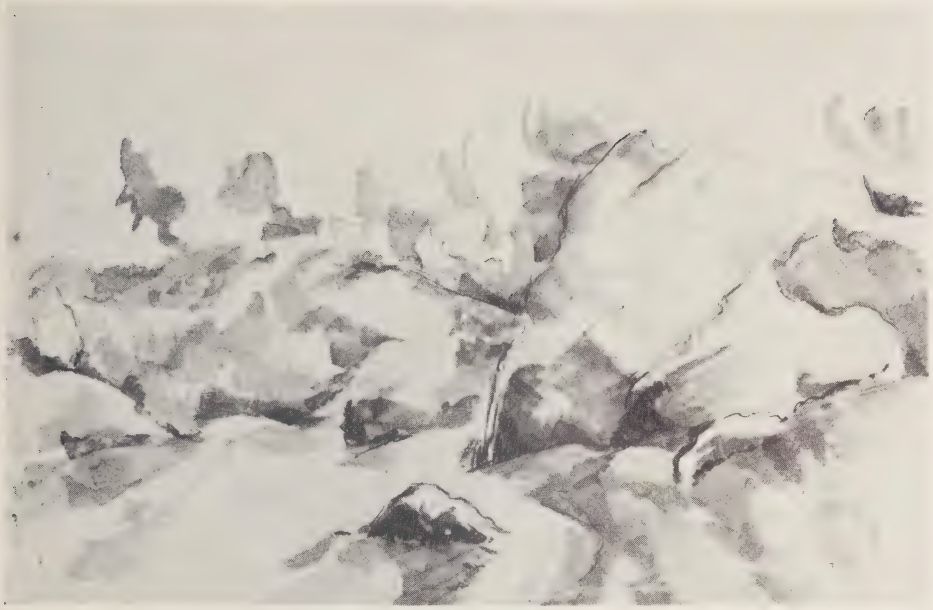
ALBERT BESNARD — FRENCH: 1849-1934

27. *PORTRAIT OF A GIRL.* Painted at waist-length, in a dark interior, is a young girl with light auburn hair, holding the shoulder of her chemise with her left hand, the light playing on her bare shoulders. Signed at left, A. BESNARD, and dated 1892.

Cradled panel: 21¾ *x* 17¾ *inches*

Collection of Mrs. James F. Sutton, New York, 1933

December 31. $ 200.— to Chester Dale



[NUMBER 28]

PAUL CEZANNE — FRENCH: 1839-1906

28. *SENTIER PARMI LES ROCHERS.* Landscape with high rocks shaded in gray, blue, rose, green and yellow, with suggestions of trees; brown earth in the foreground. The reverse with pencil drawing of a nude infant *putto.* (*N. Y. Private Collector*) *Watercolor:* 11¾ *x* 18½ *inches*

Painted in 1895-1900

Collection Tanner, Zurich

Collection Silberberg, Paris, 1932, no. 2, illustrated in the catalogue

Described and illustrated in Lionello Venturi, *Cézanne, Son Art-Son Oeuvre,* 1936, vol. I, p. 271, no. 1053, and vol. II, pl. 308, fig. 1053

[See illustration]

[NUMBER 29]

HONORE DAUMIER — FRENCH: 1808-1879

29. *LA MAMAN.* A young woman in trailing gown and dark jacket, walking in profile, carrying an infant. Signed at lower right with initials H. D. (*N. Y. Private Collector*) *Watercolor: 9½ x 6¾ inches*

From Paul Cassirer, Berlin

[See illustration]

[NUMBER 30]

HONORE DAUMIER

FRENCH: 1808-1879

30. *DEUX AVOCATS CAUSANT.* Superior and conclusive intellectual intercourse between two *avocats,* traditionally garbed, two less intelligent spectators appearing in the background. (*N. Y. Private Collector*) *Watercolor: 9 x 7 inches*

Collection of Paul Gallimard, Paris

From F. W. Böhler, Munich

Described and illustrated in Eduard Fuchs, *Der Maler Daumier,* 1930, p. 44, no. 29, illustrated p. 23, fig. 29

[See illustration]

GEORGES SEURAT — FRENCH: 1859-1891

31. *LE PONT DE COURBEVOIE.* Luminous reflections of twilight, with the masts of sailing vessels mirrored in the water, and the arches of a bridge looming in the distance. A child stands in profile on the bank in the foreground; the dark trunk of a tree at right contrasts with the misty outlines. (*N. Y. Private Collector*)

Black crayon: 9½ *x* 12 *inches*

Executed about 1885-87

Collection of Alexandre Natanson, Paris, 1929, no. 63, illus. in the catalogue

[See illustration]

[NUMBER 31]

MARCEL GROMAIRE — FRENCH: B. 1892

32. *BOUQUETIERE.* A flower girl in blue blouse and brown skirt, seen at almost full-length, carrying a pot of red flowers in one arm, and a basket of flowers over the other; standing before a doorway and gray-blue wall. Signed at lower left GROMAIRE, and dated 1930. (*Washington Private Collector*) 16 x 12¾ *inches*

PAUL GAUGUIN — FRENCH: 1848-1903

33. *MONSIEUR LOUIS ROY.* Head and shoulders portrait in profile to the right, of a man with pointed beard and moustache. Tan and pistache green background heightened with white. Signed at lower right with initials P. G. (*N. Y. Private Collector*)
Colored crayons on tan paper: 10½ x 8 *inches*

Note: M. Roy was one of Gauguin's professors at the Lycée Michelet, Paris.

From the Galerie Dru, Paris

GIORGIO DE CHIRICO — ITALIAN: B. 1888

34. *L'INUTILE VICTOIRE.* A circular room, with an entrance at the left, and two combatants, one fallen wounded to the ground, the other with shield and helmet; a figure in a white toga standing at the right. Signed at upper right G. DE CHIRICO. (*Washington Private Collector*) 18¼ x 15 *inches*

Painted about 1928

From Paul Guillaume, Paris

JEAN LURCAT — FRENCH: B. 1892

35. *NUDE.* Nude figure of a man, standing with arms raised, his back to the observer. Signed at lower left LURCAT, and dated '30. (*N. Y. Private Collector*) 21 x 10¾ *inches*

MARIE LAURENCIN — FRENCH: B. 1885

37. *GIRL WITH BLUE BIRDS.* Half-length figure of a young girl in gray gown with rose bow, and white headdress; holding with her left hand a perch supporting a bird, a second bird flying at upper right; at her side a dog. Paneled gray and rose background. Signed at lower right MARIE LAURENCIN. (*N. Y. Private Collector*)
On board: 24¼ x 18½ *inches*

Collection of John Quinn, New York

[NUMBER 38]

HILAIRE GERMAIN EDGAR DEGAS FRENCH: 1834-1917

38. *ACHILLE DE GAS.* At full-length, standing to half-left leaning on an umbrella; dressed in a henna brown suit with high silk hat. Reddish brown background. (*N. Y. Private Collector*) *Oil on parchment:* 14½ x 9¼ *inches*

Note: Achille de Gas was a brother of the painter.

Painted about 1860

Collection of Réné de Gas, Paris, 1927, no. 81, illus. in the catalogue

Exposition Degas, Musée de l'Orangerie, Paris, 1931, no. 22

[See illustration]

[NUMBER 39]

JEAN BAPTISTE CAMILLE COROT FRENCH: 1796-1875

39. *LANDSCAPE WITH AMOR.* Flowering green shore of a lake shaded by the spreading branches of trees, a winged nude infant amor fleeing towards a vine-grown tree-trunk at the left; the water extending to a wooded shore at the right, and to distant low hills beneath a luminous sky. Signed twice at lower left COROT. (*Potter Palmer*)

Panel: 14½ *x* 18 *inches*

[See illustration]

[NUMBER 40]

NARCISSE VIRGILE DIAZ DE LA PENA FRENCH: 1807-1876

40. *IL DECAMERONE.* Groups of youths and maidens in colorful rose, scarlet, blue and white costumes, on the shore of a lake at twilight, dark trees enclosing the distant shores screening the fading light of a sunset. Dogs accompany the youths in the foreground; at the right, a plate of fruit is placed on the greensward. Signed at lower left N. DIAZ, and dated 1863. (*N. Y. Private Collector*) *Panel:* 12 x 17¼ *inches*

From Durand-Ruel, Paris and New York

Collection of Lyman G. Bloomingdale, New York, 1928

[See illustration]

[NUMBER 41]

JEAN CHARLES CAZIN

FRENCH: 1841-1901

41. *VILLAGE ET MOULIN.* Tile-roofed houses and a windmill appearing beyond the deep slope of a gully, and outlined against the summer sky; rocks and bushes border the ravine, with wild flowers growing in the foreground. Signed at lower right J. C. CAZIN. (*Potter Palmer*)

23¾ x 29 inches

[See illustration]

[NUMBER 42]

GUSTAVE COURBET — FRENCH: 1819-1877

42. *LA SOURCE DU DOUBS.* A grotto with a waterfall tumbling over rocks, the narrow stream cascading into the foreground between wooded banks grown with high trees in full foliage; at the left a path with steps, bordered by a bench. Signed at lower left G. COURBET. (*N. Y. Private Collector*) 23½ x 19¾ *inches*

Collection of the Marquise de Dampierre, Paris

Exposition Gustave Courbet, Galerie Georges Petit, Paris, 1918, no. 23

[See illustration]

[NUMBER 43]

JEAN CHARLES CAZIN — FRENCH: 1841-1901

43. *HAGAR AND ISHMAEL.* Hagar in yellow tunic leading by the hand the youthful Ishmael in the wilderness, before a view of low hills outlined against a luminous sky with dark clouds at the left, and a crescent moon at right. Signed at lower right J. C. CAZIN. (*Potter Palmer*) 26 *x* 32 *inches*

[See illustration]

[NUMBER 44]

EUGENE LOUIS BOUDIN — FRENCH: 1824-1898

44. *LE HAVRE.* Luminous gray sky filled with clouds reflected in the gray-blue water of the harbor, where numerous sailing vessels and steamers are seen moored along the shores, a paddle-wheel steamer under way at the right surrounded by figures in row-boats; at the left, a sloop under sail. Signed at lower right E. BOUDIN, and dated *Le Havre,* 1889. (*Potter Palmer*) 26 *x* 36 *inches*

Boudin Exhibition, Art Institute of Chicago, 1935-6, no. 11

Described in R. L. Benjamin, *Eugène Boudin,* 1937, p. 186

[See illustration]

[NUMBER 45]

GUSTAVE COURBET — FRENCH: 1819-1877

45. *PUITS NOIR, ORNANS.* A shallow blue stream flowing into the foreground between high perpendicular walls of gray rock with the dark opening of a cave at left. A patch of blue cloudy sky appears above the tree tops in the distance and the green summits of the cliffs. Signed at lower left, G. COURBET. (*N. Y. Private Collector*)

17¼ x 20¼ *inches*

Painted in 1872

Collection of Winkel & Magnussen, Copenhagen

Exhibited at the Fair Park Museum, Dallas, 1933

[See illustration]

[NUMBER 46]

CLAUDE MONET — FRENCH: 1840-1926

46. *LA MEULE.* Pale rose dawn breaking over distant blue hills disclosing houses in the middle distance at right, and a thatched conical haystack in the field in the foreground. A row of trees encloses the field at the left. Signed at lower left CLAUDE MONET, and dated '91. (*Potter Palmer*) 36½ x 25¼ *inches*

Note: La Meule series was painted at Giverny in 1889-91, when Monet was beginning the famous groups of compositions showing the same subject at different seasons and different hours of the day, often working at several canvases at one sitting; a group of these were shown at Durand-Ruel in May, 1891. A sunset variation was included in Mrs. Sutton's collection dispersed in 1917. A canvas of the same group, differently composed is in the Metropolitan Museum of Art (Havemeyer bequest); and another variation in reverse composition may be found in Leon Werth, *Claude Monet,* 1928, pl. 47.

[See illustration]

[NUMBER 47]

MARY CASSATT

AMERICAN: 1855-1926

47. *BEBE EN CHAPEAU.* Waist-length figure of a child smiling and looking to half left, in mauve and pink bonnet, and brown hair framing her chubby face. Signed at lower right MARY CASSATT. (*N. Y. Private Collector*) *Pastel:* 22¼ *x* 17 *inches*

Collection of Mme X, a member of the Cassatt family, Paris, 1927

From M. Knoedler & Co., Inc., New York

Exhibition of Paintings of Children, Museum of Art, Baltimore, 1929

Exhibition Peintres de l'Ecole Française du XIX Siècle, Knoedler Galleries, Paris, 1924, no. 2

[See illustration]

[NUMBER 48]

HILAIRE GERMAIN EDGAR DEGAS FRENCH: 1834-1917

48. *TETE DE JEUNE FEMME.* A young woman with brown hair cut in bangs, in rose-tinted dress with high white collar, facing the observer and glancing to the right. Rose and blue background. Signed at lower left DEGAS. (*N. Y. Private Collector*)

Pastel: 14 x 10¼ *inches*

† 3rd Vente Degas, Paris, April, 1919, fig. 50, no. 2
Collection Tetzen-Lund, Copenhagen

[See illustration]

VINCENT VAN GOGH — DUTCH: 1853-1890

49. *NATURE MORTE: GLAIEULS.* Red gladiolas and white and mauve asters contained in a blue and white albarello, with stems of asters on the table at the left. Iridescent green and deep yellow wall with horizontal bandings of blue, red, and green. Signed at lower right VINCENT. (*Hugo Perls*) 26 x 16 *inches*

Note: The above is very probably the painting of red gladioli mentioned by Van Gogh in his letter to his brother Theo, dated *Summer* '86, (*v. infra*).

Painted in Paris in the summer of 1886

Collection of V. W. Van Gogh, Amsterdam

From Bernheim jeune, Paris

Collection of M. Turner, Esq., London

From the Independent Gallery, London

Exhibited at the Municipal Museum, Amsterdam, 1905, no. 80

Exhibited at the Kleykamp Gallery of Art, The Hague, 1927, no. 12

Van Gogh Exhibition, Paris, 1937, no. 53

The Art and Life of Vincent Van Gogh, Loan Exhibition in Aid of American and Dutch War Relief, Wildenstein Gallery, New York, 1943, no. 11

Recorded and illustrated in J. B. de la Faille, *L'Epoque Française de Van Gogh,* 1927, p. 95

Described and illustrated in J. B. de la Faille, *L'Oeuvre de Vincent Van Gogh,* 1928, vol. I, p. 73, no. 247; vol. II, pl. LXVI, no. 247

See *Further Letters of Vincent Van Gogh to His Brother,* 1929, p. 2, letter no. 460

Illustrated in *L'Amour de l'Art,* April 1937, p. 21, no. 53

Described and illustrated in color in J. B. de la Faille, *Vincent Van Gogh,* 1939, pl. V, opp. p. 224

[See photogravure]

Nature Morte : Glaïeuls
Vincent Van Gogh

[NUMBER 50]

MAURICE UTRILLO — FRENCH: B. 1883

50. *LA CASERNE.* The iron gates of a barracks with the tricolor flag and a *guerite* at the right striped in blue, white and red; two figures of women entering, three soldiers seen in the court. Vivid blue cumulus sky. Signed at lower left MAURICE UTRILLO V, and dated 1922. (*N. Y. Private Collector*) *On board: 12 x 15 inches*

Collection of Mme. Weill, Paris

[See illustration]

[NUMBER 51]

950

James Vigeveno

RAOUL DUFY — FRENCH: B. 1880

51. *LE MODELE A L'ATELIER.* Standing nude, with arms raised, before a yellow screen; in a studio interior with patterned blue and green Oriental rugs, pictures and portfolios lined against the blue and beige walls. Signed at lower right RAOUL DUFY. (*N. Y. Private Collector*) 25 *x* 21 *inches*

Painted in 1930

Collection Tukushima no Catalogue

Recorded and illustrated in Marcelle Berr de Turique, *Raoul Dufy,* 1930, p. 283, illus. p. 156

[See illustration]

[NUMBER 52]

MAURICE UTRILLO — FRENCH: B. 1883

52. *RUE SAINT-RUSTIQUE.* Figures upon a narrow cobbled street between the picturesque terra cotta and white façades of Montmartre, with a green garden wall and street lamp in the foreground. In the distance, a view of *Sacré Coeur.* Vivid blue sky. Signed at lower center MAURICE UTRILLO V. (*N. Y. Private Collector*)

22 x 18½ inches

Exposition Utrillo, Galerie Weill, Paris, 1923

Compare Tabarant, *Utrillo,* 1926, p. 72

[See illustration]

[NUMBER 53]

JULES PASCIN — AMERICAN: 1885-1930

53. *FEMME ASSISE.* Full-length figure of a young girl with auburn hair, in short brown dress, seated on a chair covered with a white drapery shaded in blue, her left hand raised to her head. Paneled background in pastel shades of rose, green and blue. Signed at upper right PASCIN. (*N. Y. Private Collector*) 39½ x 32¼ *inches*

[See illustration]

[NUMBER 54]

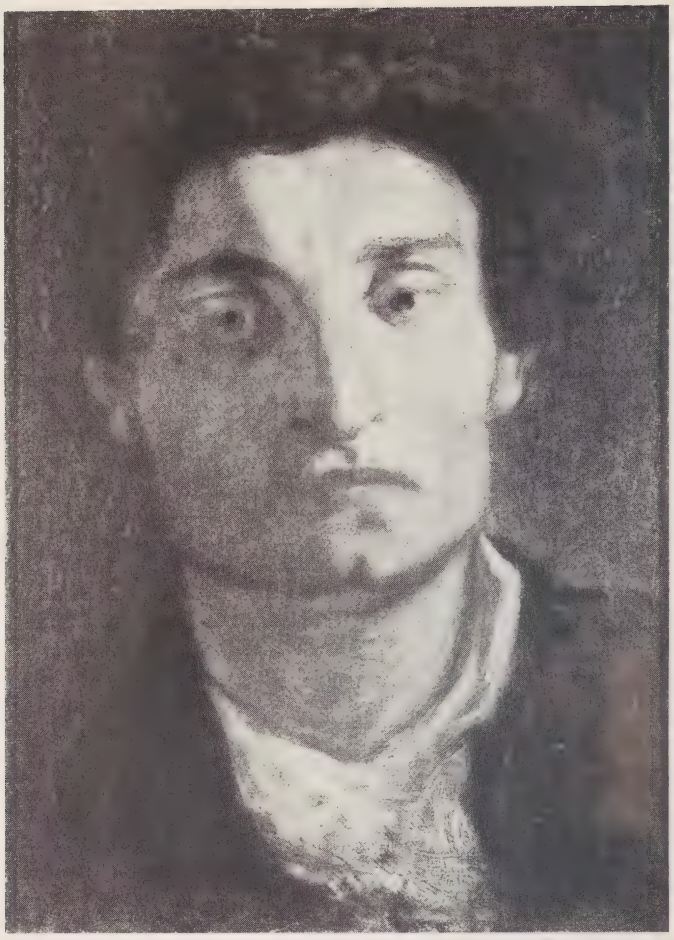
JEAN LOUIS FORAIN — FRENCH: 1852-1931

54. *LIBERTINAGE.* Predatory maneuvers of an almost spherical old man, lunging for the chin of a maid backed against the wall. At the right, a table and writing paraphernalia; in the background, a tannish green wall with a glimpse of two paintings. Signed at lower left FORAIN. (*N. Y. Private Collector*) 25¾ x 21¼ *inches*

Collection Barthélémy

Compare Charles Kunstler, *Forain,* 1931, no. 56

[See illustration]



[NUMBER 55]

PIERRE PUVIS DE CHAVANNES — FRENCH: 1824-1898

55. *MONSIEUR DE FORGE.* Head and shoulders portrait, facing the observer, with strongly modeled aquiline features lighted from the right; in brown coat with open white collar. Inscribed at lower right *à Madame de Forge;* and signed P. PUVIS DE CHAVANNES. (*N. Y. Private Collector*) 16 *x* 11 *inches*

Painted in 1865
Collection de Forge
From Durand-Ruel, Paris
Collection of John Quinn, New York, 1927

[See illustration]

900

[NUMBER 56]

next

HILAIRE GERMAIN EDGAR DEGAS FRENCH: 1834-1917

56. *PORTRAIT SAID TO BE OF THE ARTIST'S SISTER, MADAME FEVRE.* Head of a woman facing half-left and looking towards the observer; in green-tinted brown dress with white collar, a blue kerchief wound as a turban around her head. Orange, green and mauve background. Signed at lower left DEGAS. (*N. Y. Private Collector*) *Pastel:* 11¾ *x* 9 *inches*

3rd Vente Degas, Paris, 1919, fig. 50, no. 3

Collection of the Duc de Trevise not in catalogue

Collection of the Duc de la Monneraye du Fief No catalogue

[See illustration]

No. 50 (three pictures in one frame) fcs 3,200 to Hessel
Lot No. 48 of this sale, one of the 3

[NUMBER 57]

1.200

Charles Sessler

MAURICE UTRILLO — FRENCH: B. 1883

57. *PRISON DE COSNE.* Trees in bright green foliage lining a square, with figures gaily garbed on the pavements before the white façade of the *Maison d'Arret;* vivid blue sky seen above the red roofs. Signed at lower right MAURICE UTRILLO V, and dated 1925. (*N. Y. Private Collector*) 19¾ *x* 26 *inches*

[See illustration]

[NUMBER 58]

AMEDEO MODIGLIANI ITALIAN: 1884-1920

58. *FEMME AU COLLIER.* Bust-length portrait, facing the observer, of a young woman with brown hair; wearing a plum-colored coat with a black dress trimmed with blue at the neck, and a string of black beads. Background of brown paneled wall. Signed at upper right MODIGLIANI. (*N. Y. Private Collector*) 25¾ x 19¾ *inches*

Collection of Marcel Noréro, Paris, 1927, no. 79

Collection of Jerome Stonborough, Parke-Bernet Galleries, Inc., 1940

Described in Arthur Pfannstiel, *Modigliani,* 1929, p. 37

[See illustration]

VINCENT VAN GOGH — DUTCH: 1853-1890

59. *FEMME A L'ATRE.* A peasant woman seated almost in profile beside a low stove holding a pan over a flame, with a kettle and small white bowl at her side in the foreground, an iron kettle hanging above the fire; behind her, a clump of bushes. She wears a dark green dress and peacock blue apron with sabots. (*N. Y. Private Collector*)
17½ x 15 *inches*

Painted in 1885

Collection of A. Schuffenecker, Clamart

Collection Pellerin, Paris

Collection E. Blot, Paris, 1933, no. 49, illustrated in the catalogue

Collection E. Blot, Paris, 1937, no. 69, illustrated in the catalogue

Exposition Retrospective du Salon des Dantas, Paris, 1905, no. 41

The Art and Life of Vincent Van Gogh, Loan Exhibition in Aid of American and Dutch War Relief, Wildenstein Galleries, New York, 1943, no. 5

Illustrated in Vincent Van Gogh Mappe, *Portfolio of Reproductions,* plate VII

Recorded and illustrated in Louis Pierard, *La Vie Tragique de Vincent Van Gogh,* 1924, opp. p. 32 (as *Paysanne Brabançonne*)

Recorded and illustrated in Paul Colin, *Van Gogh,* 1925, p. 61, and plate IV (entitled *Les Crêpes*)

Described and illustrated in J. B. de la Faille, *L'Oeuvre de Vincent Van Gogh,* 1928, vol. I, p. 55, no. 176; vol. II, pl. XLIII, no. 176

Described and illustrated in J. B. de la Faille, *Vincent Van Gogh,* 1939, p. 146, no. 174

[See illustration]

[NUMBER 59]

PIERRE AUGUSTE RENOIR FRENCH: 1841-1919

60. *LA TOUR DES QUATRE SERGENTS, LA ROCHELLE.* Two trees growing in a green and russet meadow, framing a view of the white tower flanked by trees and by the picturesque roofs of houses, the spire of the cathedral rising at the left. A peasant woman, with red kerchief and apron, is sitting in the foreground by the tree at left. Signed at lower right RENOIR. (*N. Y. Private Collector*) 13 x 16¼ *inches*

From Bernheim jeune & fils, Paris, 1903

Collection Gangnat, Paris, 1925

[See illustration]

[NUMBER 60]

[NUMBER 61]

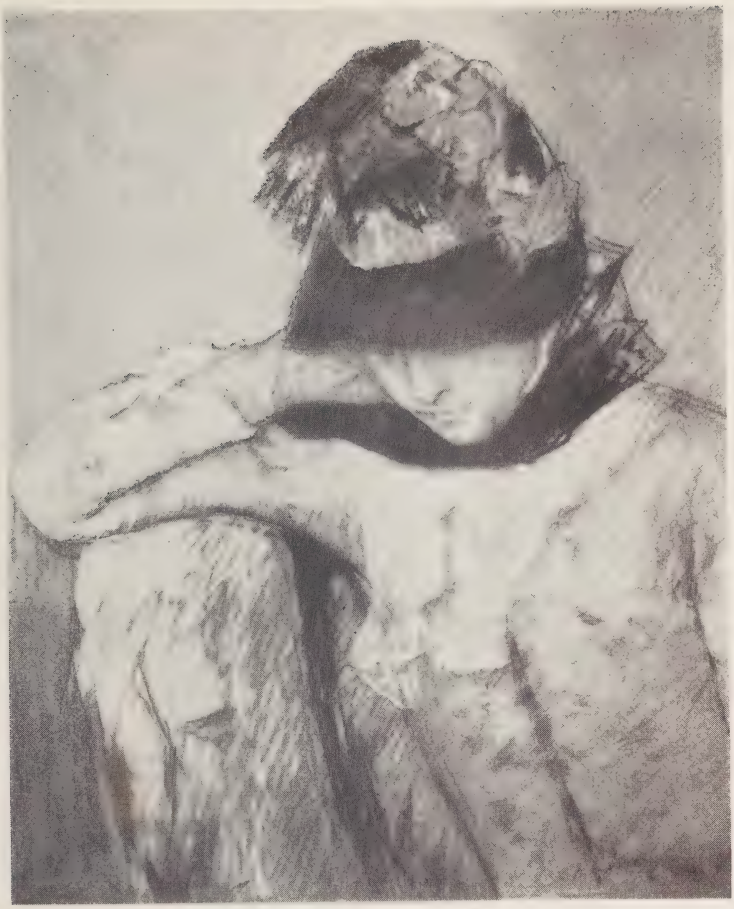
MARY CASSATT — AMERICAN: 1855-1926

61. *FEMME TENANT SUR SES GENOUX UN ENFANT AU TABLIER ROSE.* A child, in blue frock and rose pinafore, with chubby face turned toward the observer, is looking to the right, her arm thrown over her mother's shoulder, the latter seen at left in blue-green and rose gown, her face concealed. Light absinthe yellow background. (*N. Y. Private Collector*) 25¼ x 20¾ *inches*

Painted about 1892-93

Collection of Mme. X, a member of the Cassatt family, Paris, 1927, no. 56

[See illustration]



[NUMBER 62]

MARY CASSATT

AMERICAN: 1855-1926

62. *JEUNE FEMME ACCOUDEE.* Waist-length portrait of a young woman looking downwards, seated to half-left, leaning her arm on the back of a chair with patterned coverlet in rose, blue, and green. She wears an ecru white gown, with white jabot and black tulle scarf, and a black hat trimmed in green. Rose and mauve background. Signed at lower right MARY CASSATT. (*N. Y. Private Collector*)

Pastel: 25 *x* 20½ *inches*

Collection of Mme. X, a member of the Cassatt family, Paris, 1927, no. 61, illus. in the catalogue

[See illustration]

EDOUARD MANET — FRENCH: 1832-1883

63. *LA FILLETTE AU CHAPEAU DE PAILLE.* Head and shoulders portrait of a child facing the observer, with short light hair showing beneath a round brimmed leghorn hat trimmed with a bright nosegay of garden flowers; wearing a wine red frock with blue bow. Sketched sky blue background. Signed at lower left with initials E. M. (*N. Y. Private Collector*) *Pastel:* 21½ *x* 17¼ *inches*

Note: The initials at lower left are said to be in the hand of Mme. Manet. The portrait is listed in the inventory taken after the death of the artist, unnumbered under the title *Tête d'enfant en chapeau de paille.* It was acquired at the Vente Manet by Théodore Duret.

Vente Manet, Paris, 1884, no. 122

Collection of Théodore Duret, Paris

Collection of J. B. Faure, Paris

Exhibition, Fifty Years of Impressionism, Durand-Ruel Galleries, New York, 1926, no. 8

Manet Exhibition for the benefit of the French Hospital, Wildenstein Galleries, New York, 1937

Recorded in Théodore Duret, *Histoire d'Edouard Manet et de son Oeuvre, avec un Catalogue des Peintures et des Pastels,* 1902, pastels no. 45

Recorded in Théodore Duret, *Manet and the Impressionists,* 1910, p. 271, no. 45

Recorded in Théodore Duret, *Histoire d'Edouard Manet et de son Oeuvre,* 1919, Pastels no. 45

Recorded in Tabarant, *Manet, Histoire Catalographique,* 1931, no. 39

Described and illustrated in P. Jamot and G. Wildenstein, *Manet,* 1932, vol. I, p. 173, no. 451; vol. II, p. 132, fig. 248

[See photogravure]

La Fillette au Chapeau de Paille
Edouard Manet

[NUMBER 64]

BERTHE MARIE PAULINE MORISOT FRENCH: 1841-1895

64. *JEUNE FEMME.* Bust-length portrait of a young woman gazing to half-left, her face framed with light hair cut in bangs; wearing a diaphanous white garment, her shoulders bare, resting her right arm on the back of a *canapé,* and leaning her head on her hand. Light blue background. Signed at lower left BERTHE MORISOT. (*N. Y. Private Collector*) *Pastel:* 15½ x 20 *inches*

Collection of Pierre Décourcelle, Paris

[See illustration]

PIERRE AUGUSTE RENOIR

FRENCH: 1841-1919

65. *TETE DE JEUNE FILLE.* A young girl with brown hair dressed in a knot, seen at bust-length in a white chemise, in profile to the right. In the background the back of a yellow *canapé* and a wall patterned with roses. Signed at upper right RENOIR. (*N. Y. Private Collector*) 16¾ *x* 13 *inches*

Painted in 1890

Collection of the Prince de Wagram, Paris

[See illustration]

[NUMBER 65]

[NUMBER 66]

HENRI MATISSE

FRENCH: B. 1869

66. *FLEURS*. Brightly shaded red, mauve and yellow tulips and white daisies contained in a green vase on a white-covered table. *Pointilliste* technique, with a background shaded from blue to green. Signed at lower right H. MATISSE. (*N. Y. Private Collector*)

Painted in 1900 — 18¼ *x* 22 *inches*

Purchased from the artist

Collection of J. Dejardin, Paris

Collection of Florent Schmidt, Paris

Exhibition of Flower Paintings, Colony Club, New York, 1929

Recorded and illustrated in Henry McBride, *Matisse,* 1930, no. 49

[See illustration]

[NUMBER 67]

2500

PAUL CEZANNE — FRENCH: 1839-1906

67. *NATURE MORTE: ORANGES.* Six oranges in a tilted plate placed upon a white table cloth, an orange at the side and a glass of wine. Striped blue, green and white background. (*Perutz*) — 15 x 18¼ *inches*

From Ambroise Vollard, Paris

[See illustration]

HILAIRE GERMAIN EDGAR DEGAS — FRENCH: 1834-1917

68. *LA DANSEUSE FATIGUEE.* A ballet dancer, in pink tulle costume, seated to half right before a green wall, resting, her right foot held against her left knee. Signed at lower left DEGAS. *Pastel: 23½ x 17½ inches*

Note: A drawing for this picture is reproduced in *Degas,* ed. Galerie A. Vollard, 1914, no. 98, pl. 92, *Femme se tenant le pied.*

A pastel of a similar composition from the collection of Sir Wm. Burrell, Scotland, is illustrated in Camille Mauclair, (*v.i.*) p. 76.

Collection P. M. Turner

From Paul Guillaume, Paris

Collection of Brandon Davis, South Africa and London

From the Independent Gallery, London

Summer Exhibition, Knoedler Galleries, London, 1926

Exhibition of French Art of the Last Fifty Years, Knoedler Galleries, New York, 1927

Exhibition of French Art of the Nineties, Institute of Modern Art, Boston, 1943

Illustrated in color in Apollo Magazine, vol. x, December 1929, opp. p. 333

Illustrated (head only) in Camille Mauclair, *Degas,* 1941, p. 95

[See illustration]

Morris W. Haft Sale, Palm Beach 2-9-65 # 10 Repr in col.

Lemaire 1240

[NUMBER 68]

PIERRE AUGUSTE RENOIR — FRENCH: 1841-1919

69. *ENFANT EN BLEU.* A little girl in blue frock with lace collar and white sash, seated to half left gazing into the light, her face framed by light hair cut in bangs and tied with a white bow, with curling strands falling to her shoulders. Bright blue background paneled in chartreuse green. Signed at lower right RENOIR, and dated '85. (*N. Y. Private Collector*) *Pastel: 23¾ x 18½ inches*

Note: Probably a portrait of Mlle. Cahen d'Anvers, the older of the two sisters.

Purchased from the artist

From Durand-Ruel, Paris

Illustrated in Julius Meier-Graefe, *Renoir,* 1929, p. 141

From Etienne Bignou, Paris

[See photogravure]

Morris W. Haft Sale, Thrasher Gall., Palm Beach, 2-9-65 #14 Rep Col.

Rep. Col on cover of Connoisseur Nov 1964

Enfant en Bleu
Pierre Auguste Renoir

[NUMBER 70]

1.800

JULES PASCIN — AMERICAN: 1885-1930

70. *JEUNE FILLE ASSISE.* A young girl in white chemise, portrayed at almost full length, seated with hands clasped about her knees, head turned gazing to half left. Shaded blue and buff background with touches of red. Signed at upper right PASCIN. (*N. Y. Private Collector*) *On board: 29 x 23½ inches*

From Bernheim jeune, Paris

[See illustration]

PAUL GAUGUIN — FRENCH: 1848-1903

71. *NATURE MORTE.* A gray-white pot against a gray-blue background, with bright orange, green and yellow fruit placed in a bowl, and lying on the white cloth covering the table. Inscribed at upper left *Ripipoint à Marie, Souvenir;* and dated at upper right *Pouldu* '89. (*N.Y. Private Collector*). 12½ x 15½ *inches*

Collection of Arthur B. Davies, New York

Exhibited at the Ferargil Galleries, New York, 1926, no. 19

Exhibition, La Nature Morte from Chardin to the Abstract, Wildenstein Galleries, New York, 1930, no. 9

Paul Gauguin Exhibition of Paintings and Prints, San Francisco Museum of Art, San Francisco, 1936

Exhibition, Cézanne-Gauguin, Toledo Museum of Art, Toledo, 1936

[See illustration]

[NUMBER 71]

[NUMBER 72]

HENRI MATISSE FRENCH: B. 1869

72. *VILLA BLEUE, NICE.* Trees with gray-green foliage and green bushes growing in the reddish brown earth and screening a view of a white villa with blue roof. Signed at lower left HENRI MATISSE. (*N. Y. Private Collector*) 13¾ x 16¾ *inches*

Painted in 1918-19

Collection of Brandon Davis, South Africa and London

Exhibition of Pictures by Matisse, London, 1919

Exhibition of Oil Paintings by Matisse, Cleveland Museum of Art, Cleveland, 1938

Recorded and illustrated in Henry McBride, *Matisse,* 1930, no. 27

[See illustration]

[NUMBER 73]

3.500

CLAUDE MONET — FRENCH: 1840-1926

73. *MORNING AT THE SEASIDE.* Curving shore with high cliffs and a rocky beach in the foreground, bordering the blue-green sea breaking into white surf, the face of the cliffs reflecting an opalescent sky. Signed at lower right CLAUDE MONET, and dated '81. (*Potter Palmer*) *24 x 32 inches*

From Durand-Ruel, New York

[See illustration]

ANDRE DERAIN

FRENCH: B. 1880

74. *NATURE MORTE AUX RAISINS.* Henna brown table, with two bowls of grapes and other fruit upon a white cloth, and a pottery jug. Reddish brown background. Signed at lower right DERAIN. (*N. Y. Private Collector*) 29 *x* 36¾ *inches*

Painted in 1928

Purchased from the artist

From Paul Guillaume, Paris, 1928

From Bernheim jeune, Paris, 1929

From the Valentine Gallery, New York, 1936

Illustrated in André Salmon, *André Derain,* 1929, no. 29

[See illustration]

[NUMBER 74]

CLAUDE MONET

FRENCH: 1840-1926

75. *LA SEINE PRES DE GIVERNY.* A turquoise sky with rose-tinted clouds screened by trees in green and red foliage growing on the opposite bank of the river, the overhanging branches reflected in the rippling water which fills the foreground. Signed at lower right CLAUDE MONET, and dated '88. (*Potter Palmer*)

26 x 36½ inches

Purchased from the artist, 1898

From Durand-Ruel, Paris and New York

[See illustration]

[NUMBER 75]

[NUMBER 76]

PIERRE BONNARD — FRENCH: B. 1867

76. *SOLEIL D'AVRIL.* View through an open window of a sunlit lawn and trees in green, mauve and rose foliage; with two cats basking in the sunshine on the window sill, a dog appearing in the immediate foreground. Signed at lower right BONNARD. (*N. Y. Private Collector*) 43¾ *x* 29 *inches*

From Etienne Bignou, Paris

Collection of Georges Bénard, Paris

Exposition de Collectionneurs, Societé des Amis du Luxembourg, Paris, 1924, no. 48

[See illustration]

[NUMBER 77]

IGNACIO ZULOAGA Y ZABALETA

SPANISH: B. 1870

77. *ON THE BALCONY.* A lady in terra cotta figured gown and black lace mantilla, seated behind a balustrade covered with a Chinese hanging, looking through opera glasses which she holds with her left hand; in her right hand a fan. Sky background. Signed at lower left I. ZULOAGA. (*N. Y. Private Collector*) 36½ x 37½ *inches*

[See illustration]

[NUMBER 78]

JEAN FRANCOIS RAFFAELLI — FRENCH: 1850-1924

78. *LE GRAND PRIX A LONGCHAMPS.* Gay spectators filling the immediate foreground, looking toward the grass track where seven thoroughbreds approach the finish, the grandstand opposite vibrating with a cheering throng. Signed at lower right J. F. RAFFAELLI. (*James Carstairs*) 24½ x 43 *inches*

Painted about 1900

From Lucien Lefebvre-Foinet, Paris

Exposition Raffaëlli, Paris, 1929, no. 60

[See illustration]

PIERRE CARRIER-BELLEUSE — FRENCH: 1851-1933

79. *LES CONFIDENCES.* Two ballerinas depicted at half-length, one in yellow tulle ballet costume with a red rose in her dark hair, facing the observer, the other in black, leaning to whisper in her ear; in the background a vase of hydrangea. Signed at upper left, PIERRE CARRIER-BELLEUSE, and dated 1902. (*N. Y. Private Collector*)

Pastel: 31¾ x 45½ *inches*

Collection of Andrew Freedman, New York, 1916

[NUMBER 80]

MAURICE DE VLAMINCK — FRENCH: 1876-1934

80. *LANDSCAPE.* View of a lake seen over the red roofs of buildings clustered in the foreground, the smooth water reflecting small houses and trees on the farther shore. Gathering dark clouds above low hills forming the horizon. Signed at lower right VLAMINCK. (*Blair*) *27 x 35¾ inches*

[See illustration]

ROLLAND OUDOT — FRENCH: B. 1897

81. *SUMMER.* Green landscape, with bending oak trees crowning a knoll at the left a horse grazing in the meadow in the foreground. A river in the middle distance reflects the blue of the sky. Signed at lower left ROLLAND OUDOT, and dated 1928.

21½ x 25¾ inches

From the Valentine Gallery, New York

[NUMBER 82]

JEAN CHARLES CAZIN — FRENCH: 1841-1901

82. *ETANG EN PICARDIE.* Tiled and thatch-roofed farmhouses enclosed by tall trees on the shore of a lake, casting reflections in the mirror-like water; rose-tinted cloudy sky. Signed at lower right J. C. CAZIN. (*Potter Palmer*) 26¼ x 32½ *inches*
Illustrated in Léonce Bénédite, *Jean Charles Cazin,* n.d., p. 8

[See illustration]

JULIEN BASTIEN-LEPAGE — FRENCH: 1848-1884

83. *REVERIE.* A young peasant girl in gray and white costume, standing in an open field dreaming and leaning on her rake. The wide field bounded by bushes and poplars in the distance, beneath a cloudy gray sky. Signed at lower right J. BASTIEN-LEPAGE, and dated *Damvillers,* 1881. (*Potter Palmer*) 32 x 23½ *inches*

[NUMBER 84]

JEAN CHARLES CAZIN — FRENCH: 1841-1901

84. *ELSINORE.* Stone walls of the Castle of Kronborg reflected in the moat half covered with pond lilies, with a mist coming in from the right. Tall poplars above the walls are silhouetted against the deepening star-lit sky. Signed at lower right J. C. CAZIN, and dated '89. (*Potter Palmer*) 32 *x* 39½ *inches*

[See illustration]

CHARLES FRANCOIS DAUBIGNY — FRENCH: 1817-1878

85. *TWILIGHT.* Twilight sky screened by tall poplars at the right and an orchard at the left growing on the farther bank of a stream; in the foreground a donkey drinking at the water's edge, watched by a peasant boy. Signed at lower left DAUBIGNY, and dated 1875. (*Potter Palmer*) 14½ *x* 23 *inches*

From Boussod Valadon and Co., New York

JEAN CHARLES CAZIN — FRENCH: 1841-1901

86. *CHOIR BOYS.* A village street corner with the lighted windows of a café at the right, a full moon suspended above the red-tiled roof; other buildings and trees bordering the street at the left, with a yellow carriage standing at the curb. Choir boys in procession cross the cobbled foreground from the left. Signed at lower left J. C. CAZIN. (*Potter Palmer*) 23½ x 28¼ *inches*

JEAN BAPTISTE ARMAND GUILLAUMIN — FRENCH: 1841-1927

87. *ST. PALAIS-SUR-MER.* Rugged rocks in the foreground in prismatic shades of green, yellow, mauve and gray, before a wide expanse of aquamarine sea, a steamer appearing in the left distance. Cloudy sky. Signed at lower right GUILLAUMIN. (*N. Y. Private Collector*) 23¾ x 28¾ *inches*

From the Galerie Dru, Paris

[END OF SALE]

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